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THE AMERICAN ART STUDENT

OCTOBER

1916

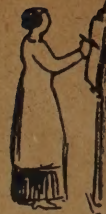
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10 CENTS



PUBLISHED BY ART STUDENTS AT TWENTY-ONE PARK ROW, NEW YORK CITY

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THE AMERICAN ART STUDENT

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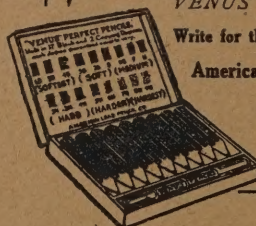


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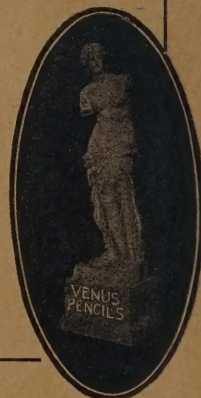
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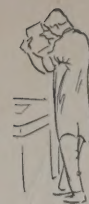


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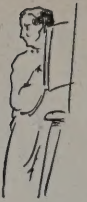
New York, N. Y.

To Those Who Are Interested In Our Growth

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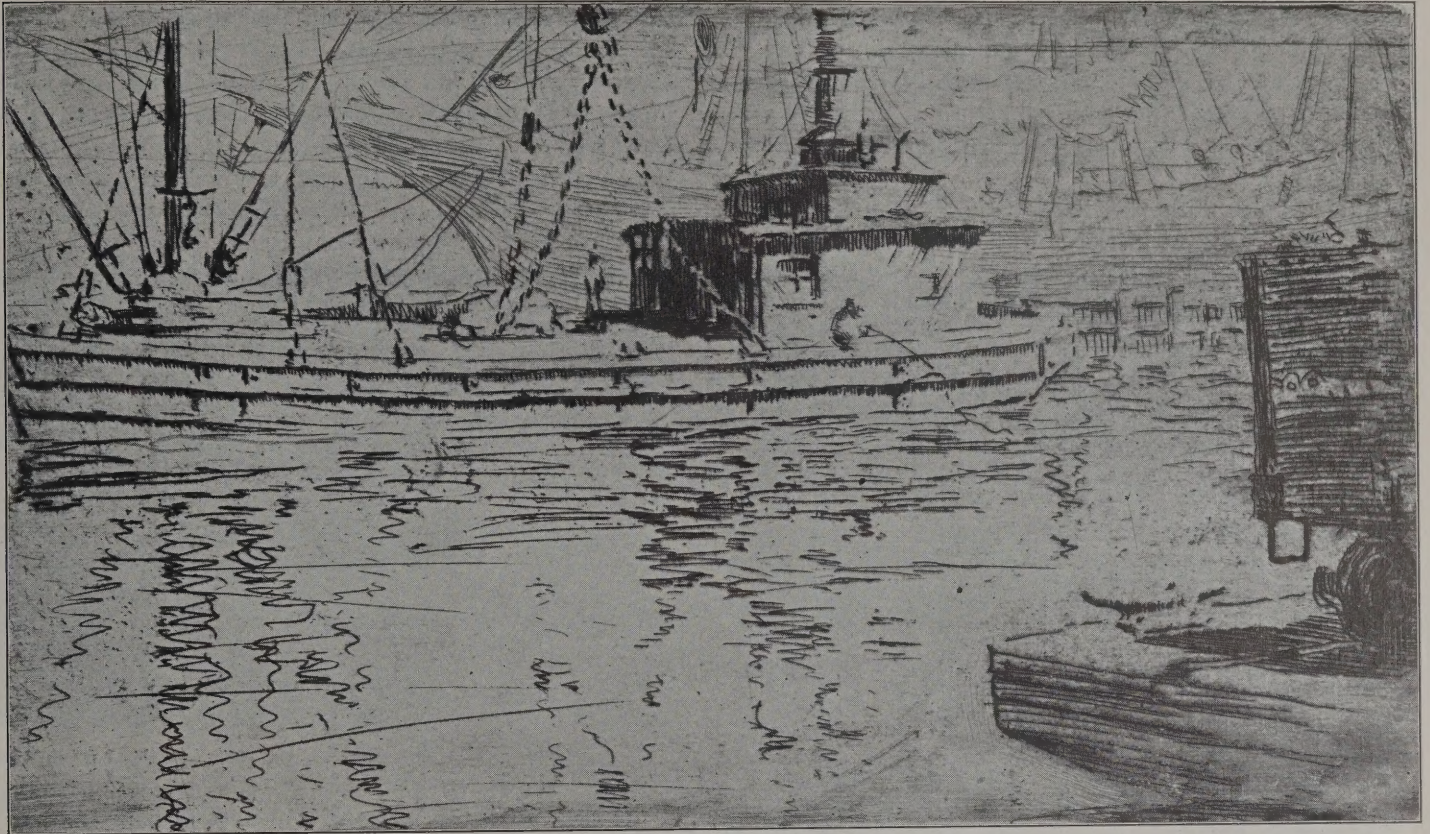
867 U. S. Rubber Building New York City





THE AMERICAN ART STUDENT

When writing for this magazine the student's mind must be directed toward quality, and not popularity



Karl Godwin

Line Etching

See page 9

ETCHING

The history of etching and its various developments has been so clearly and extensively dealt with that it is useless to enter into a discussion of it here. Anyone desiring this information may find it easily in our numerous libraries. But as one who has etched, and felt the delights of the medium, I would like in part to express some appreciation of the processes, and their particular qualities which make them essentially different from all others, embodying means of expression not contained in any of the others, and producing results unattainable otherwise.

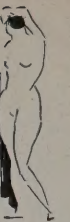
It is to be hoped that these few technical remarks will excite the interest of a few who will seriously take up the study.

To appreciate a medium it is necessary to understand it thoroughly in this technical way, for on this depends its advantages as well as its limitations.

The most general processes of etching are line etching, aquatint, soft ground, mezzotint and dry point, but these processes may be combined to great advantage. To make an etching, a piece of zinc or copper, called a plate, is thinly coated with wax, called ground. A sharp tool resembling a heavy needle is used to scratch this ground, leaving the surface of the metal exposed. When one has scratched the lines constituting the drawing it is immersed in acid and *bitten*.

This is the chemical action of the acid on the metal where it acts through the scratches in the ground, leaving a gouge or cut upon the plate. These gouges, which we will term lines, can be very fine or very wide and deep, according to the time the plate is exposed to the action of the acid. If we wish delicate lines it is left only a short time, and those lines are painted with varnish. It is then immersed again for further *biting*, and so on until we have the different strength of lines that we desire.

When the ground has been washed off, the plate is covered with printing ink, and by means of a stiff cloth is wiped off the polished surface, but much of it will remain in the lines. The plate is then heated, and by means of a soft cloth the ink is gently pulled from the lines. This is called "*retrousage*," and much of the quality of line and beautiful softness characteristic of an etching is dependent on this. This *retrousage* may be used to produce a mere tint or a tone of great depth. This handling of the plate is of intense interest. To pull a slight tone over this part, or to concentrate and drag together a mass of shadow is quite as enjoyable as painting. When one has satisfactorily completed the process of *retrousage* it is ready to print. The plate is placed on a press, and over it a paper which has been soaked in water. Under pressure this paper is forced up into the lines, and when lifted off will carry the ink with it, and we have



THE AMERICAN ART STUDENT

The co-operative plan was explained in the first issue; those who did not receive a copy please write

what is called a print. It will be noted by this that the line in an etching is an *embossed line* and this quality of line is one which no other medium possesses, nor with the additional softness of retrousage can it be approached in quality by any other. To this is due, to a great extent, the distinctiveness of an etching.

Furthermore, each print is a separate work of art, not to be regarded as the product of a machine, as the linking and retrousaging of a plate is as much an art as is painting, and the product, the print, has the personal element which all good art possesses.

Aquatint is a process of great interest. The polished plate is put in a box containing powdered resin, which has been shaken so that when the plate is put in the dust-resin settles on it. When sufficient has accumulated it is placed over a flame where the plate, becoming hot, melts the particles which adhere to the surface. There will be exposed places between these particles, however. In this condition the plate is immersed in acid in the same manner as the line etching, and given its first *biting*. The delicate tint that you desire will be painted with varnish, and the plate reimmersed for the longer *bitings*. In this manner different values are obtained. Many various textures may be obtained by using different quantities and grains of resin, and by baking different lengths of time.

In the sample given, the windows and reflections were varnished before any biting, so that the polished surface of the plate was preserved, and when the plate was wiped the ink was cleaned from these places. It was printed in precisely the same manner as the line etching.

Aquatint is essentially a process to be used in mass, and to it is due, to a great measure, the development of color etching. To this development we are largely indebted to Mr. Voitech Preissig, who for many years was one of its strongest advocates in Europe. Through his instruction at the Art Students' League in Etching and at Columbia University in the graphic arts, color etching has made rapid advances in America.

The color etching printed here was done with two plates,

one on which blue was the main color to be printed. This was the key plate, and the main lines of the composition were placed on it in outline, just as a line etching is made. Next the sky and ice were given a value by means of aquatint. The water and foreground were longer bitings of the same aquatint, but the texture in the trunks of the three trees was obtained by placing larger pieces of resin on this section of the plate, and baking them on in patches, as an examination will show, producing the rough bark appearance. The second

plate was made by transferring the composition of the key plate so that they would register perfectly. On this was put, by aquatint, the local color of the three trees and of the foreground patches. The plate was inked by introducing these local colors, such as reds and greens, in the tree trunks and ochres in foreground. The key plate was printed first, with its light and dark blues, and then the color plate. However, this process in some does not produce the best results, the lighter tints being printed first, followed by the darker

plates and the key plate. A color etching might be made using three plates, on which would be used the three primary colors and their variations.

Color etching is almost unlimited as there are so many ways at the disposal of the artist by combining the various processes, and its rapid advancement is ample proof of its delight, not only to the producer but also to the buying public.

Soft ground is a process by which one may directly reproduce a pencil sketch. A ground which will remain soft for some time is laid on the plate. Over this is placed a paper of fairly rough texture and a drawing made upon it in pencil. Wherever the pressure of the pencil has forced the paper to the plate the ground will be lifted off, leaving the plate exposed. This is then bitten and the result when printed is very similar to a pencil drawing, having the advantage of making duplicates.

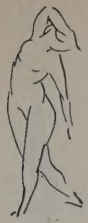
Mezzotint is a process which produces a wonderful velvety tone. The plate is prepared by placing a heavy sandpaper next to the polished surface of the plate, and is run through the press several times. This produces a very rough



Karl Godwin

Color Etching

See page 9



THE AMERICAN ART STUDENT



The first issue of our magazine has received sincere praise and, from all, the expression of friendship

surface, and when inked and printed will produce a rich velvety tone unlike any other medium, which is almost black. The plate is now ready for making the drawing. This medium, as will be seen, is more or less limited to certain effects and moods. It will be noted that the artist must work in the reverse manner to that generally used—*i. e.*, from dark to light. This plate is burnished by means of a very smooth



Karl Godwin

Line Etching

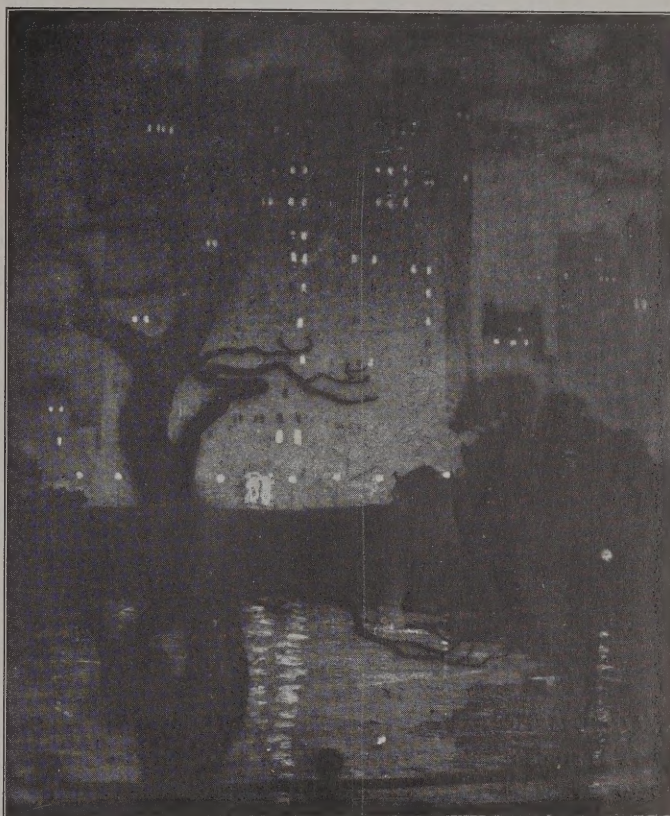
See page 9

piece of steel, so that the different values are obtained by smoothing out the roughened surface. A moment's consideration of this fact will show that it is most suitable to soft effects in which the predominant features would be large masses of dark, with effective lights. However, notwithstanding these limitations the process is productive of individual qualities which make it quite worth the time necessary for its successful execution.

Drypoint is a process which is also very limited. It has the disadvantage of wearing out soon. A copper plate is generally used for this process, as it stands the pressure of the printing much better than zinc. The smooth copper plate is worked on directly by a sharp tool by scratching or gouging into it, as the case may require. This scratching not only digs into the plate but also raises what is called a burr on one side of the line. It is this burr that is so easily worn off, and with which so much care must be taken. The advantage of this process is its directness and the spontaneous quality, which is the result of its use, is certainly no small consideration in art. This wearing out of the plate can be helped, to some extent, by having the plate steel faced, but as this is not always as successful as the first scratchings of the artist on the plate it is sometimes dangerous. It was in this medium that Whistler made such delightful impressions of Venice, that have been the inspiration of laymen as well as artists. The prospective etcher must bear in mind, when making a drypoint, these various limitations and eliminate all that is unnecessary to get the best results. It is a process in which suggestion and delicacy are the things to be cared for.

That etching is a worthy medium there is no doubt, as the work produced by the old masters and the modern men will prove. That it is a powerful and vital one is shown by Mr. Brangwyn's large plates. That it can be the most delicate and suggestive—who could desire more than Whistler's?

The many color plates made by Mr. Voitech Preissig, which may be seen at the Public Library in New York, and



Karl Godwin

Aquatint

See page 9

also those of Mr. Simon eliminate all doubt as to the scope of this branch of art.

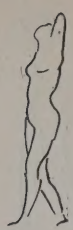
The many combinations of the processes offer to the artist unlimited opportunity for the production of vital work, and each individual artist will find his own particular way of expressing himself as in the other arts. KARL GODWIN.

AN INTERESTING EXPERIENCE

Now that I have come in here it has all gone away from me. I do not feel as I did when I was outside. This morning my studio is forbidding to me, like a critic. I can see only tracks of me, the artist, here this morning. Somehow I am not here. There lies my paint coat all smeared with paint—mud. Surely I have never been inside of that. The clock has stopped. In here this morning it is like a morgue. I do not understand myself.

Yesterday at this time, or before, I was leaving here to

(Continued on page 15)



THE AMERICAN ART STUDENT



The American Art Student must be used as a medium of thought for students of every branch of art



Reading

Try to feel the state of
consciousness of these two girls

August Renoir

WORKS OF ART VS. THE STUDENT'S MIND

The student's purpose in studying the old masters should be to awaken his instincts—to break that strange shell in which his feelings seem to be imprisoned. Indeed, it is only by studying works of art or nature that the student can ever crush that shell and set his instincts free. Those who have studied art academically for many years will instantly understand what I mean by the feelings being imprisoned in a shell.

The common method of studying the old masters or works of art is ridiculous, and insulates the student's talent. Few students study the old masters properly. They, having been inefficiently taught, are ignorant of the proper way, and, more disastrously, they are lured away from the proper method. I will explain: We are not all artists—in fact, the majority of art students are culls. Genius is rare. Then there are many misfits—students who have talent for some other profession, but are not so nervously or mentally constructed as to make an artist. Now the majority, not possessing the esthetic instincts, compete with each other for unique effects, original style, new technique, and everything that is beside the point, believing all the time that they are creating. They accomplish miracles along these lines and people are much impressed with the cleverness of these sorcerers. The real genius, the student who possesses the esthetic instincts,

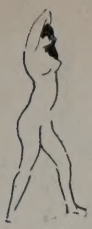
We must have less imaginative writing,
less fiction and more fact for the magazine.

then, is lured by these marvelous accomplishments, and in many cases will spend his entire life following after the circus parade, aspiring to be a clown and not having the taste to be one. If the student is ignorant of the proper way to study art there is still hope, but if he be under the influence of this siren who is in charge of the spot light he is hopeless.

The disastrous method of studying the old masters may be described as follows: A student hears that Rubens was a great composer and a great painter of flesh, so he bundles his traps and departs for the art museum to copy a Rubens picture. He gazes into the Rubens picture for a week. What a wonderful opportunity to train his senses! But he is ignorant, and at the end of a week the only sensations he has received are of wonder at the technical skill of Rubens, and a sentimental sensation at the literary significance of the forms. He is proud of having learned by copying Rubens that two lines are never allowed to run squarely into each other, and that yellow ochre, black, blue, umber and red are used with white in the flesh. But it had been better if he had never discovered these facts, for thereafter he will compose pictures and paint flesh dominated by two rules. Rules learned by habit of the instincts will be perfect rules, but those learned by the process of reason will dominate and are, therefore, detrimental. It might be said here that a student should try to keep himself ignorant of all the theories and rules of art, and those who need this thought will hesitate and think carefully; but those who are not yet ready to receive such a phrase, who cannot yet understand, will "poof, poof" at this whole article and cast it aside. However, the thought might have cracked the shell.

The result of studying works of art in the way the student studied a Rubens picture is that his mind becomes filled with facts and rules that must judge each feeling when it is introduced, and the longer he continues to study in this way the harder it will be for his feelings to be diplomatic to all the judge. We must realize that the study of art is not the accumulation of concrete thoughts but the training of sensibilities.

Now I shall wander away from the subject a little in an effort to better express this idea. It has always been the business of science to analyze art and prove its methods and rules of expression. A great artist is unconscious of the method by which he expresses himself. An artist is often amazed when he is told by science how he has accomplished a certain effect. Science declares he was conscious of the method, shows how perfectly his mind manipulated certain intricate rules. Then our art teachers set about to teach



THE AMERICAN ART STUDENT



This magazine is for the use of all art students in America—not for students in New York City only

these methods and rules, declaring it is only by unerringly following these rules that a work of art can be produced. The fact is, in the first place the artist's feelings dominate his mind, then men of reason analyze his work and show how he used his mind and the material to express his feelings, thus establishing rules and methods by which art is produced. Then these facts are taught to students, and the result is that the student's mind dominates his feelings. Does it seem more logical now that it is only the ignorant that can become great artists? Perhaps this will help us to understand why some who have genius feel themselves being crushed and run away from it all, hiding themselves away in some corner of the earth and there produce real works of art, which in later years science will analyze and new methods will be declared. Cezanne has been made almost unintelligible because of the fog of theories one must penetrate before seeing his work.

Now let us return to the subject and consider the proper way to study works of art. Suppose the student who went to the museum to copy a Rubens picture had observed that the relation of one line to another in this Rubens picture gave him a sensation that felt beautiful, instead of observing the fact that two lines never run squarely into each other. Would not this have created

an impulse toward beauty in him? And would he not then search for other such sensations having tasted this one? Suppose that while he was painting the flesh he had forgotten to analyze the color and had sensed the life beneath the skin, had become intoxicated with a sensation when he touched the shoulder with his thumb, had thought of the sensation he would receive from touching a human shoulder, had thought of the flush of human skin and what causes it; his thumb would have found the red on the palette and it would not have been a conscious action. Some painters paint flesh entirely with their fingers because they can believe they are actually touching human material, and this helps mightily. Suppose it had suddenly crossed his mind that the human

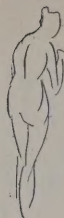
figure is heavy. Suppose he had tried to sense the weight of the figure, had actually received the sensation of holding it in his arms. Suppose he had been conscious of the fact that the figure was moving, that in an instant that arm would be lower and that leg further forward, had tried to feel the action in himself. Suppose that he had sensed every force or action of nature in relation to that picture. His copy would, perhaps, have looked worse than his palette, but that would matter not, he would have awakened his instincts. He would have experienced a depth of emo-



Arising

Disregard all literary or sentimental significance of forms in this picture and try to sense the movement. Do not let it be said that your work looks like movement but does not feel like movement

August Renoir



THE AMERICAN ART STUDENT

Our magazine has taken firm root even with the first issue, this proves the great desire for co-operation

THE AMERICAN ART STUDENT

Vol. I

OCTOBER, 1916

No. 2

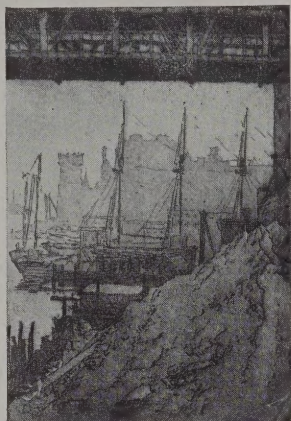
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THOMAS P. GARRETT, *Editor*
BERNARD KRAMER, *Secretary*

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United States.



Henry B. Shope

tion that would cause an unquenchable thirst for expression. Then, if he had genius and patience, he would, after many years, have power to create life. T. P. G.

ABOUT THE GREAT BALL

A monthly magazine is like a great ball that rolls on and on. No one can stop it. No one knows what moves it. It absorbs the bodies and souls of men, and no one can understand just why they allow it to do so. Yet men are willing and anxious to give up their bodies and souls to it. It seems the only satisfaction is that it moves. The fact that it moves is wonderful, intoxicating!

THE AMERICAN ART STUDENT has moved! It is moving! Students who were directly connected with its creation are strolling about with their thumbs in their suspenders exclaiming to themselves, "See what I have done." But is not that feeling perfect pay for man's hardest work?

Now with the closing of the second issue there comes a vision, a mental picture of the action of students in relation to this magazine from the day the idea was first expressed.

We came upon the ball nearly a year ago. It was Sunday. The sky was darker than the ground—I remember this because the great ball, which was many hundred feet higher than our heads, appeared white at the top. We examined it and discovered that it was pressing hard against the rocks that blocked it on one side while the rocks on the other side were loose. Therefore, it had an affinity. In other ways we proved that there was a great magnet drawing it on one side. The magnet was invisible. We loosened a stone on the magnet side; nothing happened; but there were many stones. We loosened another; soon several of us had our coats off and were perspiring. By night nothing had happened, but there were many stones.

The big ball was beautiful. It was made of what seemed

to be smoke. I dreamed of the ball that night and the next day I borrowed a pick and went back to pry loose the rocks. When I arrived several of the other students were already there. We worked all day. Nothing happened by night, but there were many stones.

We told other students about the big, queer ball. The next day more students were there. Often we would stop working and gaze wonderingly in the direction of the magnet. The ball seemed to be gazing wonderingly in that direction always. Many students worked; there was a queer intoxication about working at the ball.

One day we realized that most of the stones were moved away, and we began to wonder why the ball did not move. We wondered much and gazed questioningly in the direction of the magnet. But the ball only gazed steadily.

Many times, as the scotch-rocks became less, we questioned the magnet, and several times gave up work in despair. But the work lured us. Often we would exclaim to one another that we were fools, but still we labored.

There came a day when only one stone remained. Although the ball stood exactly where it did the first day, we worked madly with the last stone. Soon it was broken into pieces—the first issue was mailed out—and there we stood, breathless! Our clothes were ragged, our faces smeared with dirt. In our hands we clutched the last used tool. Everyone was gazing, breathlessly, toward the magnet! It was the terrible moment! The lure was gone; nothing was left unless it moved. The sky became perfectly black. The ground disappeared entirely! Then it happened! Slowly, quietly, like a wind at midnight, it moved!

In this number we have departed slightly from the exact purpose of the magazine, which is to display valuable facts, and have printed on this page a romance of the creation of the magazine, and elsewhere "An Interesting Experience" of an art student—a purely imaginative writing.

There is no money for the students' fund as yet. The expenses of the first issue and the money made from sales of single copies, advertising and subscriptions exactly balanced. Old professional magazine men and publishers tell us it is a miracle that we could have created our magazine and show such great success without capital. Messrs. Phillips & Van Brunt (our printers), by arbitrating our wants with the high cost of paper, have helped us much.

Mr. T. P. G.'s article, "Art Student's Enigma," in the September number, was entirely misunderstood. Many art schools turned up their noses. Contrary to the understanding of many who read his writing, he believes that the use of the tools of expression in art should be thoroughly taught, instead of the theories and rules for expression. He means to say that expression is taught in art schools instead of the use of tools from which expression comes. Let us hope his article in this number will not be so misunderstood.

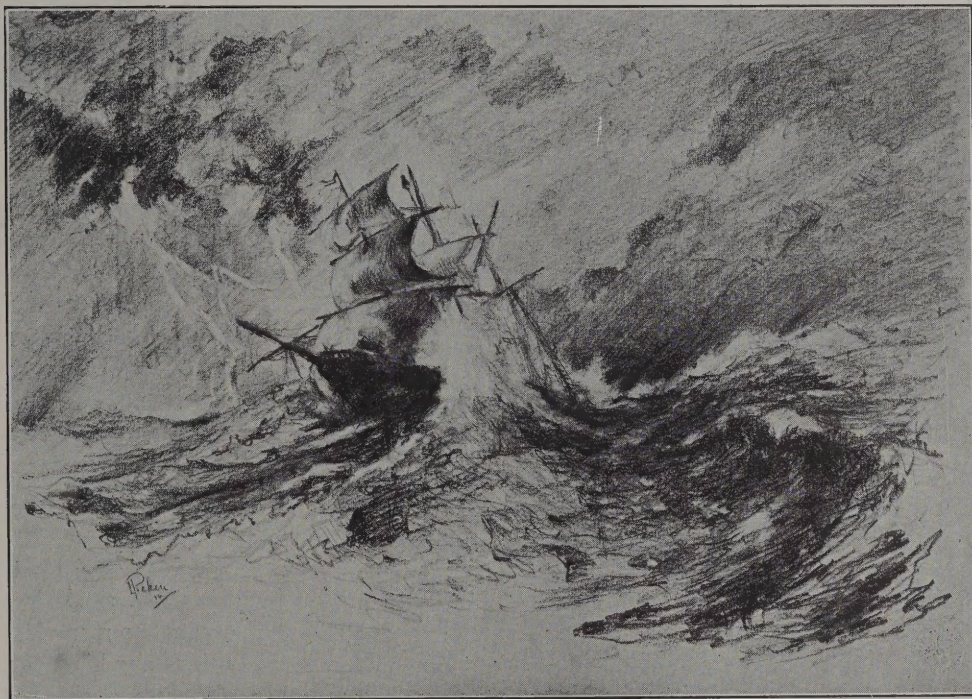


THE AMERICAN ART STUDENT

If you have had a really valuable experience while sketching this summer, write it out and let us print it

STUDENTS' WORK

Mr. Karl Godwin's address is 38 East 22nd Street, New York. He is one of the *real* characters in the art world. During the first years of his art study he was told by his instructors that he did not have color sense, and that he would never be able to draw figures. To-day those same instructors gaze wonderingly into his work and call him a genius. It cannot be said that his painting is greater than his charcoal work nor that his water colors are better than his etchings—he has a particular power in each. His etching article in this number is clear and entirely to the point. The illustration on the cover of this number is from his sketch-book.



Illustration

Mr. Thomas Hunt is a very successful art teacher. From his class at the N. Y. evening high school have come many successful students. Mr. Picken is from his class.

Mr. Staloff, who designed the new title letters for us which appear on the cover of this issue, has an unusual talent. He considers letters as a painter or illustrator considers human figures. Each one of his letters have an individuality and a character. His address is 294 Jackson Avenue, Jersey City, N. J.

Mr. George Picken works days with a furniture company and at night he studies art with Mr. Hunt. Art and life are ever committing queer, unusual acts. Why is it that Mr. Picken can make a drawing of a street and people, from a park bench at noon hour, that will receive honor over drawings done by students who have ten hours a day to search for and work with beauty? His address is 309 Columbus Avenue, New York.

SCHOOL NEWS

About Our Exhibition

There will be so much to detract attention at the Wanamaker store during the holidays that it has been decided to hold THE AMERICAN ART STUDENT exhibition in March instead of January. The space desired could not be obtained for February.

The capacity of the gallery is practically unlimited. Work of every branch of art will be exhibited.

There are many things for the students yet to decide. One of the vital problems is whether or not prizes should be awarded. Mr. Wanamaker offers a large sum of money to be given as prizes, but there is a question about the effect

of the competitive spirit this would arouse among students. We ask every student who reads this notice to write to THE AMERICAN ART STUDENT expressing his opinion regarding prizes.

* * *

Evening Classes at The N. Y. School of Fine and Applied Art

An evening session at The New York School of Fine and Applied Art, 2239 Broadway, has been announced. This school is considered the foremost school of Interior Decoration, Costume Design and Advertising Art, and students who have only nights in which to study have longed for the day when they could quit dissipating their energies at a clerk's desk during the day and enter The New York School of Fine and Applied Art. With them this announcement will be happily received.

* * *

School Representatives

The next meeting of the school representatives is to be held in November. Students of the schools who have not yet elected representatives, should appoint two persons immediately to represent them and send their names and addresses to THE AMERICAN ART STUDENT.

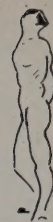
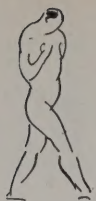
* * *

A Really Free School

At the New York School of Industrial Art, 204 East 42nd Street, instruction of a practical kind can be had entirely free of charge. Materials are furnished free. It is a public school under the supervision of the New York Board of Education. It is an evening school.

* * *

An important announcement is printed on the inside back cover of this number.



THE AMERICAN ART STUDENT

Let us understand that this magazine is going to be constructive, and not destructive, to the student's mind

A PROFICIENT TOOL FOR POSTER STUDENTS

There is a book called *Posters*, written by Charles Matlack Price, copyrighted and published by George W. Bricka at 114 East 28th Street, New York City. It is a critical study of poster design in Continental Europe, England and America.

Students of advertising art and design should study this book with persistence and care. There is far more wisdom and understanding to be extracted from it than students commonly believe. It should be studied patiently, digested thoroughly, for it is so written as not to dominate ideas or theories.

The first chapter treats the subject in general. It is a valuable chapter and we regret that we have not the space to quote it in its entirety. The following are a few of the more important paragraphs:

"The poster design must have a clear simplicity of motive and a vigorous, sometimes bizarre, conception in design and treatment. * * *

"And this elusive, subtle entity—the poster—seems almost to defy definition and to baffle analysis. Hamilton

King says that a poster should 'seize a moment—exploit a situation with one daring sweep of the pencil or brush. The poster is not a portrait, nor a study—it is an impression—a flash of line, a sweep of color * * * all that can be told of a tale in the passing of an instant. It is dramatic and imaginative, yet it is saliently sincere.' Often it verges upon the caricature, always it is exaggerated, and it is by no means marred by a touch of humor—in conception of treatment, though this should always combine unmistakable refinement with a certain degree of subtlety."

"The poster must first catch the eye, and having caught it, hold the gaze, and invite further though brief inspection.

The advertisement which is its reason for existence must be conveyed directly, clearly and pictorially. It must be well designed, well colored, well printed and well drawn—and above all the design—chic, bizarre, an inspiration—a flash of thought in the brain-pan flaring up in a blaze of line and color, however short-lived. It should be pyrotechnic, and should depend for its impression, like a rocket, upon the rushing flight of its motion, and the brilliant, even if momentary, surprise of its explosion."

"Unquestionably our greatest mistake, next to our failure to take it seriously enough, is to take it too seriously."

"A great many points enter into the consideration of poster design, and so intangible, to a certain extent, are the motives in a successful poster that perhaps a negative enumeration is a more graphic method of analysis than any other."

"Broadly one would say, avoid three distances, masses of small letters, or too many letters of any kind, too elaborate a chiaroscuro, too intricate detail, and ill-studied values in shade and shadow. Although many of these dangerous motives may

appear in good and successful posters, one will observe that they appear usually in the work of men capable of handling them with a compelling and masterful hand. Certainly their avoidance is more than a mere matter of discretion."

"The safer course lies in simplicity, since the simplest poster is always the most effective, though obvious as this paradox may seem, it is ignored in nine cases out of ten."

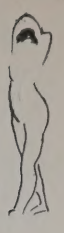
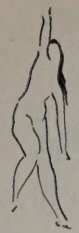
"Color in posters, relatively speaking, is not nearly so important as design, and it may be said that while bad coloring cannot seriously mar a good design, good coloring will not save a poor design."

"As a concluding generality it is eminently important to



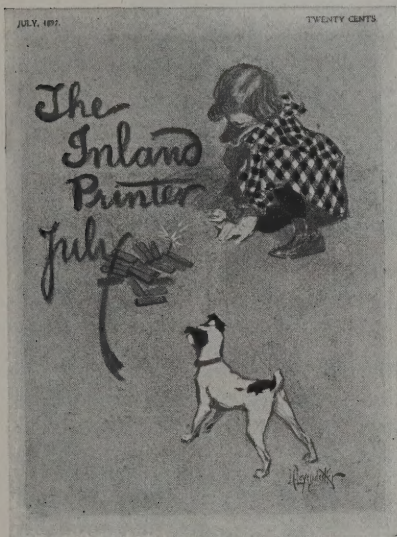
Edward Penfield

Harper's Magazine Poster, done in the 90's



THE AMERICAN ART STUDENT

The addresses of students who have work reproduced in this issue of the magazine are printed on page 9



remember that there are two distinct kinds of impression, and that as the success of the poster depends upon the kind of impression it makes, we should keenly understand these two great divisions. There are a group of impressions which are arrived at by processes of the mind, and an equally large group which are arrived at by processes of the senses. The first we reach by memory, by connotation, by logic, by comparison, or by any other process peculiar to the human mind. The second is generally stronger, and is instantaneous and vivid, and though it may partake of certain properties of the first, any borrowed quality has become so much a matter of instinct as to bring the mind into very little play."

"It is obvious that it is to the second of these groups of impressions that the poster should be tuned. It should not be a matter for elaborate study, or comprehension through comparison, but should make its story felt instinctively by the senses. It should be different from a picture in exactly the same way that a play is different from a book—the one appealing primarily through the senses, the other through the mind."

Then follow 366 pages of careful and wisdomful analysis of successful posters. In Chapter VII there is the following about J. C. Leyendecker:

"It is interesting to study the very early work of J. C. Leyendecker as a student in Paris—as far back as 1897. This work was in strong poster style, with less of the illustrative element of his present drawings. There are suggestions of Steinlen, and much of the feeling of other contem-

THE SATURDAY EVENING POST



J. C. Leyendecker
Covers in 1897 and 1910

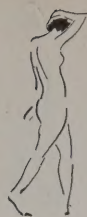
porary French designers in these old sketches, and Mr. Leyendecker's absolute freedom from any precedent to-day shows that sincere originality of technique will assert itself over any amount of collateral study or influence."

The following about Adolph Treidler is from the chapter on American posters (see illustration on page 15):

"Adolph Treidler plays with shades and shadows in the manner of a sleight-of-hand performer with billiard balls, and depends for his effects upon strong illusions brought out simply by the skilful handling of broad masses of light and dark, with textures in color or monotone. His delineation by means of shadows shows how much may be done by a kind of negative presentation of values."

There is a whole chapter on Edward Penfield. The following extract suggests the breadth of his art:

"Edward Penfield has a reputation, not confined to our own shores, as the creator of the American poster. Mr. Penfield is one of the few manipulators of brush and pen who have adapted themselves gracefully and on a high plane to the demand of modern art conditions in this country. Whether the purveyor has for sale an art tome or a laundry soap matters little with Mr. Penfield, so that he has a free hand when called upon to symbolize an object in the universal language of line and color. He has never been of the artistic cult which raises hands of horror at commercialism. It has always been so much the vogue among artists to decry anything that smacked of business or that was not wholly



THE AMERICAN ART STUDENT

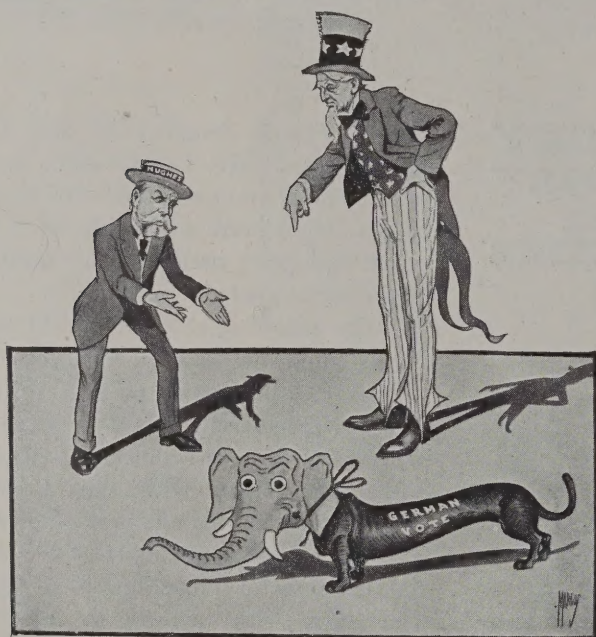


We need work from students of architecture and sculpture; painting must not dominate the magazine

subtle, that the creation of Mr. Penfield's brusque artistry came upon these sensitive souls in the nature of a shock."

"Mr. Penfield made two very successful inroads upon the field of mural decoration some years ago—first in a group of collegians in the breakfast room of Randolph Hall in Cambridge, and again for the living room in a country club at Rochester. These digressions from strictly 'commercial art' were executed in such spirit as to render them thoroughly happy in their effect, and their success, indeed, would go far to prove an analogy stated by Mr. Wildhack between posters and mural decoration, for Mr. Wildhack holds the theory that audacity of conception, boldness and freedom of delineation, general simplicity of technique and combined strength and refinement of color should be common to both."

(Extracts and illustrations from *Posters* appear through the courtesy of George W. Bricka.)



Copr. Life Pub. Co.

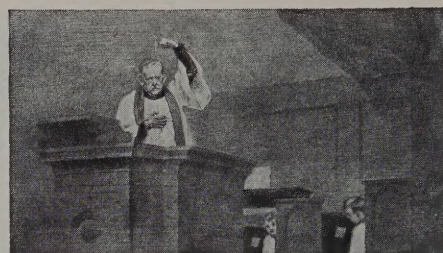
Uncle Sam:—Charlie, is that your dog?

"No—er—that is—yes—or rather perhaps—I don't know."

FROM THE EDITOR OF "LIFE"

The tradition about the sad comedian is absolutely true; I have had an interview with the editor of *Life*. I do not mean to say that Mr. J. A. Mitchell is sad, I mean *Life* is sad.

As I approached the building on Thirty-first Street I saw the word "Life" in brass letters near the door—nothing else; there was no phase or word displaying the virtues of *Life* or even the fact that it is a magazine. There it hung, that one word, "Life," not bold but very solemn, impressing one as being the title of that hole in the wall. And the significance of the word in that setting caused humidity in my mind. I was near the door now and I thought of what would happen after I had passed inside the door. I knew the funniest magazine in the world dwelt therein. I knew the clerk at



Copr. Life Pub. Co.

Working To Beat Hell

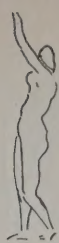
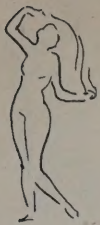
the desk would have a funny little curl on his forehead, and that the usher would have one green leg and one red one and carry around a bladder on the end of a stick. I knew that I would be constantly laughing from the moment I entered that door until I came out. But I was entering the door now and it suddenly flashed across my mind that probably an usher was standing just inside and would hit me on the top of my head with his bladder-on-the-end-of-a-stick as I entered just to get me in a good humor and compensate for the melancholy impression the sign had made. That is why I tipped my hat a little to the left as I stepped through the door.

"What fools we mortals be!" There was no jester; nothing was as I expected. The elevator boy's face looked as if he had once carelessly exposed it to one of those funny curved mirrors and it was now convalescing. "Of course you have read this week's *Life*" was printed across the wall of the elevator, and reading it gave me the same sensation I used to experience on Sunday night years ago when my father would say: "Of course you have read a chapter from the Bible." Then when the clerk at the desk (a charming girl with eyes one could never take humorously) handed me a copy of *Life* and asked me to be seated a few minutes, I opened the magazine thinking "Here is the real thing; now I shall see some humor," but there at the top of the page was printed, "While there is life there is hope." That was too much; I returned the magazine and shortly—she could not understand—returned to my chair, pulled my hat over my face for politeness, and became a pessimist.

In a little while I was told that Mr. Mitchell was ready for me and I felt relieved.

The first question I asked Mr. Mitchell was whether or not *Life* is a humorous publication. He gave me a very queer look. I could not understand it then, but since I have decided that it is a look peculiar to art editors of humorous weeklies when speaking to gentlemen who have no sense of humor. I remember he answered in the affirmative.

The editor of *THE AMERICAN ART STUDENT* told me when I was appointed to interview Mr. Mitchell that I should remember Mr. Mitchell is a humor editor and that students who read what I write about him will expect it to be humorous. It is impossible. Mr. Mitchell is a very con-



THE AMERICAN ART STUDENT

We must have more material for the "Useful Gossip" column; please send the editor any useful idea

scientious and serious man. I knew as soon as I met him that he would not be sympathetic with me—would not even be interested if I tried to draw witticisms or humorous phrases from him. So we talked seriously.

I would like to express the fact to students that any work they may submit to *Life* will be seriously and conscientiously judged. It is untrue that work will be carelessly glanced at and returned. Mr. Mitchell says: "I am as anxious to buy students' work as they are to sell it to me. Perhaps I am more anxious, for the existence of *Life* depends upon the quality of material we obtain; while with the student, the work he sends us is casual. He says: 'That is a good idea,



PAUL GOULD - OB

Copr. Life Pub. Co.

Art is long, but Credit is short

I will draw it up and send it in to *Life*.' Now, the trouble is, he draws it carelessly, believing the idea to be good enough to sell even if the drawing is careless. As a matter of fact, the student is so interested in the idea that he forgets all about expressing it in the drawing."

"Most of the students' work is rejected because of bad drawing—poor expression." He was anxious to talk in this trend, but I wanted to get a broader view of his ideas, so I asked: "Do you have sympathy with the new freak techniques?" "No, I cannot say that I have. Mr. Gibson and I were conversing about that the other day. He says students are ruining their talent by following after these freak techniques. *Harper's Weekly* used to print much of that sort of stuff and *Vanity Fair* is doing it now. We were talking about a drawing we saw in *Vanity Fair* of a girl whose head was the contour of an egg, her mouth was a circle, and she had a dash for an eye. Mr. Gibson said that if an artist did that sort of thing for a few months it would be impossible for him thereafter to do a good, serious piece of work. I say that students are not serious enough about their work. They are ever searching for the easy way to do a thing instead of the perfect way."

"But isn't there anything to be said for the conventional

(Continued on page 14)

USEFUL GOSSIP

[If any of us has discovered a practical way of using certain tools connected with painting, drawing, etching, architecture or any of the branches of applied art, if we have made any discovery relating to our work, no matter how unimportant it may seem, it should be written out and sent to THE AMERICAN ART STUDENT so that the information may be displayed for the knowledge of other students. Some of us labor desperately with the mechanical side of our work, others seem to have talent for discovering means to overcome the physical difficulties.—EDITOR.]

A practical fixative can be made by dissolving white shellac in alcohol.

A painting should not be varnished until it has one year in which to dry. If it is varnished before the paint is well set, which takes about one year, it will perish. An oil painting is not really dry until it is from thirty to eighty years old. Oil color does not dry by evaporation but by decomposition.

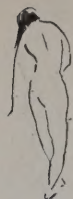
If you have a drawing that is very stubborn, place it upon the wall where you will pass often, hang under it a pencil or charcoal, whichever is needed, and you will find that in passing some time you will see exactly what is wrong. And when you have discovered what was wrong you will have broken, to a certain degree, a subtle habit of your mind.

There are exactly 200 bones in the human form that effect the surface.

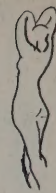
If you have made a painting or a sketch on a perishable ground that is very successful and you would like to preserve it, write to THE AMERICAN ART STUDENT for information that will enable you to remove the work from the perishable ground to an indestructible ground.

Sand-paper is a most valuable tool. If the color in your picture becomes muddy from painting a warm color over a warm color too often, that part of the surface may be sand-papered until the under-color begins to show through and liven up the color effect. If, in haste to get an effect, splotches of carelessly laid-on color shows on the surface, the surface can be sand-papered until the sketchy strokes are mellowed into the whole. It might be said that the more you use sand-paper in the process of painting the better will be the surface of your picture. Some painters foolishly believe that sketchy, swiftly laid-on brush strokes give the work character and shows freedom. The perfect surface of a picture is one in which brush strokes disappear entirely, where the mechanical part of the expression is entirely lost. There are many other important uses for sand-paper, or emery-paper, which you shall discover as you learn to use it. If you will form the habit of using sand-paper the surface of your pictures will be much improved.

"Useful Gossip" much contain information which relates to branches of art other than painting. We need ideas from students of all the branches of art for this department. Your individuality will find new ways of doing things, and perhaps your way saves time, money or energy. If so, please send us a note explaining your way, for it may be of profound value to other students.



THE AMERICAN ART STUDENT



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design of those drawings in *Vanity Fair*?" I asked. "Yes, I have published some work of that style in *Life*, but I consider them only design, just as the pattern in wall paper, etc. That is a different art entirely. If the artists who do those things would stay in their field and not usurp upon or influence students of illustration, there would be nothing to say. You see it is easier to draw a head like an egg than to draw a real head."

I walked around to where a stack of drawings lay. I looked through them carefully, more than a hundred, and there can be no doubt about it, many of the jokes were simply dressed up fossils. I was impressed with what seemed to me to be the impatience of artists. Mr. Mitchell told me it is much more difficult to draw a humorous subject than it is to draw a serious one. It seems artists do not consider that fact, and do not make an effort to construct humorous forms; in other words, they do not take the expression of humor seriously.

"I have always wanted to tell students," Mr. Mitchell said, "that they must not imitate, that they must not always try to see how someone else did it. I am sure that a great many students spend their lives in a mad struggle with their natural impulses, suppressing and destroying them in order to imitate an artist they have idealized. Oh, there are many things I would like to say to art students! Many of their drawings are too thoughtless. I do not mean there is too little detail, I mean there is too little expression. Perhaps you would better understand me if I say the student is satisfied when he sees in his drawing a little of what he is trying to express, he quits there instead of going on and trying to make it greater."

Our talk was becoming intensely interesting, but Mr. Mitchell's secretary, who had been delivering a card to him every few minutes from a person who "wished to see the editor of *Life*," entered and said that the gentleman was be-



THE AMERICAN ART STUDENT

The American Art Student is self supporting, and is owned and controlled by art students of America

coming riotous, that she had given him a copy of the magazine to pacify him (they have a habit of giving everyone who enters a copy of *Life*, like a little boy gives the teacher a big red apple). But he did not want to see the magazine, he wanted to see the editor, and laid the magazine on the table as if he were swatting flies. I glanced into the waiting room, thanked Mr. Mitchell and departed.

W. B.



Adolph Treidler
Exhibition Poster

The November Issue of our magazine will be especially valuable to students of commercial art. There will be an article on processes of reproduction, and a most valuable article by N. C. Wyeth about his work.

(Continued from page 5)

waste an hour at the New Gallery—to see the startling exhibit of futuristic work hung there. I was there all day. I will be there forever.

I am not an artist, for all these years I thought I was. There is something wrong with all art.

I have never felt life before yesterday. Now I have really felt it—really—and I am helpless like a raft at sea; I am helpless with all my accomplishments.

There are my pictures—they sell; I am a success. But in it all there is a tragedy. In all my work there is not life. Now the tragedy is I have felt it. I have broken the shell. I have seen what I should not have seen.

Now I cannot paint and still I must. Now even more than ever before I must paint. I do not know why.

Now people will say I am a fool. I am; but I have a conscience. I am a fool that I have broken my shell. I should have been satisfied not to be a fool and stayed in my shell. When the people ridicule me I will say to them boldly as if I knew all things, as do the teachers of art: "People! Art is not the product of reason, rather it is the product of instinct! Let me explain to you why I am ridiculous. I will explain, not because it is my wish that you understand or believe, but because I am vain. Because I am vain I will not be called ridiculous.

"It is morning—winter morning. The sun is up. Snow is on the ground and on the roofs of houses—fine, hard snow like diamonds. The air is clean, pure, fresh. Everything is white, like truth. People with red cheeks and sparkling eyes hurry to meet me and then pass, like confidences. Some are following me and some are a little ahead.

The New York School of Fine and Applied Art

FRANK ALVAH PARSONS, Pres.

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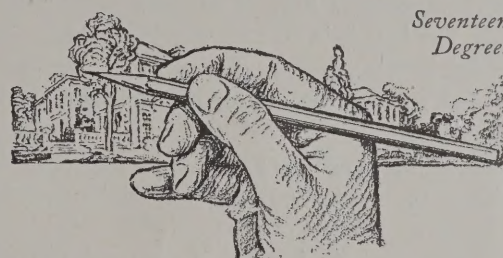
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"Now I am conscious of a sound in the air—a rhythmic sound—music. It is strange, not like a song, nor a harp, nor a violin; it is in my mind like a skater on ice.

"I am getting closer to Pearl Street and the music is coming closer to me. My feet crunch the dry, hard, musical snow. Faces glow red in the brilliant sun. Humanity is pulsating, tingling, vibrating. It is as if nature, dressed in white like a pure maiden, has thrown herself into the arms



THE AMERICAN ART STUDENT



Students are asked to write out their thoughts on a particular phase of art and mail it to this magazine

of man and kissed him, and man blushes to his very hands for shame—and joy.

"Again I am conscious of a sound more beautiful than music—a siren sound. My feet crunch the snow and I feel as if I were going into something—something beautiful—tragic. Now I am walking in the shadow of a great, tall, rock-like building. Now I have turned the corner.

"I am dumfounded—absorbed. I have come into a cave. I have come into something—the cave of life.

"Over there is the siren—a hurdy-gurdy—exactly where the light is. He is turning out the sound and she, with the tambourine, because it is cold, she, too, is moving! Like a medley of many colors, all three play in the sunlight merrily.

"And the people! Everywhere people! Life! Weeping, laughing, intoxicated life! I am intoxicated with life! Life is in me like love is in youth. My heart, like a captive bird, is beating itself against the side of me. I am inspired! I am joy! Life! I see the soul of life and still do not see at all—I feel."

That was all hours ago, now here I am—dead, or worse. I was inspired, the inspiration now is dead because I have killed it.

When I came in here, inspired, I took charcoal quickly and then could not make a mark. I had nothing to draw. I could not—I believed I could not—draw a feeling. So I sat down in this chair to reason out and construct a picture in my mind from which I might draw. I have been sitting here ever since. I will sit here forever before I will paint that which I have constructed within my mind. It is there—in my mind—a beautiful picture—pretty rather, but it is not life, it is dead. There is no life in it because one cannot think of life, feel life, preserve the feeling of life, and construct a picture in the mind from rules as I have done all these years.

Now I am ready to begin. Because life is in me, I am ready. Do you understand? I am free! My instincts are free! I am here in this room, before this easel, like a prisoner, just pardoned, is in the street. I am free—but alone alone, alone.

A STUDENT.

POSTERS A Critical Study of the Development of Poster Design in Continental Europe, England and America

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THE AMERICAN ART STUDENT

Each student of art in America is invited to use his right to control the construction of this magazine

Mr. N. C. Wyeth says our writing about him in the September number was misleading—that his methods of working have always been misunderstood. He has sacrificed very valuable time to write an article explaining his methods. This article will appear in the November number. Thousands of art students have struggled desperately to understand his methods. Now comes the great opportunity.

BUSINESS DIRECTORY

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LEE'S ART SHOP—Materials for students of painting, architecture, drawing, etc. Efficient picture framing. 940 Eighth Avenue, New York, opposite Van Dyke Studios.

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DISCOVERIES OF OUR "AD" SOLICITOR

Indispensable to the Art Student

A Guide to the Works of Art in New York City is the title of a useful little work recently published by Miss Florence N. Levy, editor of the *American Art Annual*. For students who wish to study the many works of art accessible in New York City the book is indispensable. It is illustrated with many cuts and maps, is handy in size, and is reasonable in price. The book may be secured through THE AMERICAN ART STUDENT (see ad, page 1).

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Messrs. Devoe & Reynolds have put up liquid colors in bottles, giving them the advantages of economy and ease in handling. These colors were originally prepared for show card painters, but they were found to answer the needs of poster artists as well, since they have the brilliancy, permanence, and other qualities desired by poster artists.

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same manner as brushes. The leads are broad and flat in shape, and the pencils resemble very much those used by carpenters. Their advantages can be appreciated by those who sketch in pencil.

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The Writers and Illustrators Exchange can be of much help to students of illustration who have advanced to a stage where their work is salable, or nearly so, but who are not familiar with the markets in which their products can be advantageously disposed of. Defects from the standpoint of commercial availability are pointed out, and criticisms are given. The service is not intended for beginners but for those who are sufficiently advanced to offer their work for sale.





Fig. 571.

THE ANTIQUE GREEK DANCE

By MAURICE EMANUEL

Translated from the French by Harriet Jean Beuley
Owner of the Harriet Jean Beuley School of Expressive Arts
Arrochar, Staten Island, N. Y.

Published by John Lane Co., New York, N. Y.



Fig. 518.



Fig. 569.

MAURICE EMANUEL'S *Antique Greek Dance*, translated by Harriet Jean Beuley [Lane & Co.], was most favorably commented on by Greek scholars when it appeared in the original.

It places before its readers one of the greatest factors in Greek education—Greek dancing. Not Greek dancing as we think it might have been, but the actual history of the art as it wrote itself on the painting and sculpture of the day. The material is well chosen and presented in a scholarly manner, and had the book come to us with no reading matter, the illustrations alone would be a wonderful revelation.

It is surely intensely interesting to be given the authorized material which proves the ballet technique of to-day to be the direct descendant of the art of dancing, as it was used in the time of the golden age of Greece.

We are shown that French and Italian ballet have little mimetic power, but great rhythm and precision, while the Greeks had attained a wonderful perfection of mimetic power, with perfect rhythm, but less precision. Even the most stately dances of the Greeks were danced with the whole body, arms, hands, head, and torso, as well as legs and feet. But the ballet as it came to us had lost all but the technique of the legs and feet, and therefore dancing lost its expressional value and ceased to be an art.

Bearing in mind this difference, which Emanuel makes clear, it is interesting to consider the Russian

ballet of to-day, and to note that the Russians use the ballet technique in its most severe form. In fact they were, and still are, trained in technique by the most severe French and Italian technicians. But, realizing that cold technique was without expression, and therefore not art, the Russians studied Isadora Duncan's Greek work and the science of rhythm as given by Dalcroze, and by adding these two essentials have been able to give us a living art.

Emanuel presents in chronological order, beginning with the Greek painting and sculpture of the fifth century B. C., the likenesses and differences between the ancient dance and the modern ballet. You see the old Greek dancing for yourself—clearly as never before—and you also are given a very comprehensive analysis of ballet technique.

Read it—if you are an ordinary, every day person—that you may form ideas of dancing apart from the ideas furnished by the American stage or the modern ballroom. Read it—if you are a painter, a poet, or a sculptor—because it speaks to you of three great principles of art—balance, rhythm, and motion. Buy it—if you are a dancing teacher—and put it under your pillow and study it every night, for the material here set forth contains the living history of the art you have chosen to follow.—*The Chicago Tribune*.

The book contains over 600 illustrations by A. Collombar and the author, and may be purchased directly through THE AMERICAN ART STUDENT.

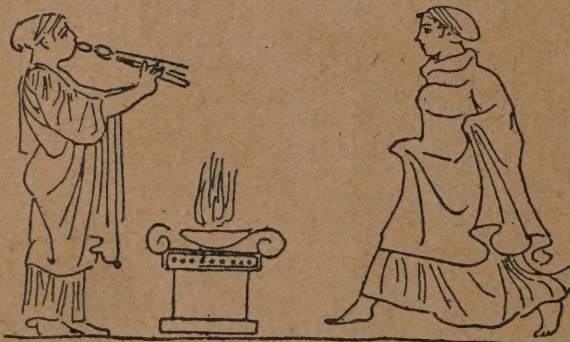


Fig. 591.

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